



マスタード・ チョコレート

冬川智子

Mustard
Chocolate



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チョコレート

冬川智子



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定価 (本体1000円+税)
イースト・プレス

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QUICK CONTEXT NOTES ON CRAM SCHOOLS

Education in Japan is no laughing matter. Entrance to universities, high schools, and even many middle schools requires passing demanding and often frankly arcane entrance exams. Factors such as transcripts, essays, interviews and recommendations are often accorded less importance in Japanese entrance evaluations than they receive in many Western settings.

Japanese students will often supplement their compulsory education by attending "cram schools" or "prep schools" in the evenings and often even on weekends (where study sessions can become all-day affairs).

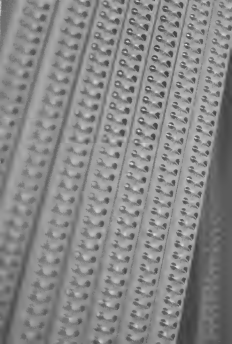
Attendance at such cram schools can begin as early as elementary school, and regular attendance is often seen as indispensable for success on rigorous high school and college entrance exams.

Many cram schools are geared to target one specific area of education (i.e. fine arts), but *some* cram schools tailor attendees to *one specific school*.

Cram schools are often run by educators with years of educational experience, but staff members can also be current university students (such as Yaguchi here) or contract employees with other credentials.

Due to specificity, reputation, cost, and so forth, cram schools can attract students from many different feeder schools, potentially resulting in social interaction and networking students otherwise wouldn't be afforded. (On the other hand, many cram schools are rather curt, unfriendly places where students may be afforded little opportunity to ever open their mouths.

Part 1





00%





006





007







009





016





010





013





014





015





016





017



Translation note: This panel originally relies on an obscure pun. Midori's understanding of English (which is broken beyond repair) is that "kay" is the English letter and Japanese word for "yes." The English letter "K." Secondly, because it was the English word "kay" as her personal pronoun.



018





019





003





001





100





003





004





005





009





007





005





009







051





032



But I believe it with all my heart.

Maria Journalists never write about it.



Igluo's first album should be famous.



003

Maria Kazuhito, the leader of the one-man band, said something I'll never be able to forget.

Yeah, this one...

I've read Igluo's interview over and over and over again.



It's so good...





034





075







007





030





099





040







040





(4)





Note: 'Yaguchi-sensei's name uses the same character for 'sea'.

(1/1)





043





086





047





043





009





050





09





058





06/5





054





055





CGA





05.7





008





014





(60)





001





008







02.4





0:55





305





504





155





009





010





07





110





075





078





073





(10)







09





000







002





083







105







087









090





50





009





OHS





094





006





(96)





097





098





000





100





10





102







104





10s









05





100





110





111





110







Note: Fueniko is a Japanese
slang for "vibrater" who
uses the slang name TSC

1/11





115





116





17



田中 真一郎	X	X	X	O	
田中 真一郎			X	X	
田中 真一郎	O	X	O	X	
	田中 真一郎	田中 真一郎	田中 真一郎	田中 真一郎	田中 真一郎
Takakura Fine Arts	X	X	X	X	
田中 真一郎		X	X	O	
田中 真一郎			O	X	
田中 真一郎	X	X	X		
田中 真一郎	O		X		
	田中 真一郎	田中 真一郎	田中 真一郎		
田中 真一郎	X	X	X		
田中 真一郎			O		
田中 真一郎	X	X	X		

They all rejected her...



119



"If I start studying now, can I get into art school on my first try?"



She hasn't been around here lately.

I hope she's all right.



Though it's not like I could do anything.

This really sucks.



Good thing I haven't visited her yet.

We haven't talked since then.





103

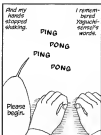






122





100





24





105





150





107





158





100





10













QUICK CONTEXT NOTES ON JAPANESE COLLEGES

The next section of *Mustard Chocolate* picks up at the beginning of Tsugumi's college career.

College life for Japanese students is very different from the college life one might experience elsewhere, particularly in the West and especially vis-à-vis American liberal arts contexts.

Most Japanese universities are generally compact non-residential complexes with large enrollments. Thus, you won't find the sprawling verdant lawns of an American university like Purdue or Wake Forest or even the more restrained but still expansive green space of urban schools like New York City's Columbia University or Fordham's main Rose Hill campus. Buildings are often large and functional.

More importantly for our purposes, few Japanese universities offer much university-owned student housing (dorms). Many students will commute from their families' homes (much like many students do at community colleges in an American setting) or live in privately owned housing somewhere nearby. (Which can sometimes be populated exclusively with university students but other times will house individuals of myriad stripes.)

Classes at most Japanese universities are large lecture format. Attendance is often not compulsory, and many students regularly skip classes for work, club activities, or other purposes. That said, trades-based education like art school and so forth may be more workshop based. Regardless, "deliverables" are generally light, especially when compared to Western settings.

Part 2



157





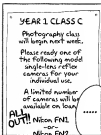




140







142





45





148





145





148





147





143





140









152





1-3





134





155





156





157





153





59





100







102





100





104









167





168





0:00





170





17







78





174





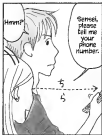
176





176







178





179





80







182





180





04





185





106





187





108





100





190





191





160





45





104





106







167





196





100





900





207





22





203





001





30%





206





207





308





209





29





211





212





013





014





215



*"You need to
think about
how you feel."*



*I can
have
any boy
I want!*

*I'm
super
popu-
lar*

Beep



816



*"Toughen
up,
I like you."*





017





218







100





221





002





223





004





005





106







228





500





233





631





010





5/5





156





135





Of
Yaguchi-
sensei's
body.

I could
feel the
heat



Through
the tips
of my
fingers.



257

Spoke
a single
word.

Neither
of us



I wonder
how long
we were
staring
at the
ocean.





236





137





540





541





292





145





244





50





246





877





246









BONUS TRACK



201





254





255





265





657





718





207





360





Afterword

I wanted to tell the story of a lonely girl. A girl with some wounds. A girl who doesn't quite fit in. A girl always by herself. A girl who only cared about drifting through life. I wanted to tell the story of the sadness prickling within her chest.

Mustard Chocolate was first published as a weekly cell phone comic. Readers would navigate each track by clicking through the panels one at a time. That is the reason that all of the panels are the same size, 1 through 16. It was a thrill to draw Tsugumi's changes within each 16-panel span.

Mustard Chocolate was my first published manga. Thinking of how to proceed with this story was unbelievably fun, but I stumbled quite a bit along the way and I had ample opportunity to taste the pangs of agony that accompany creation. And right before deadlines, I would often find myself staring at a completely blank page. Still, drawing manga is fun, and I love it, and it honestly fills my whole heart with happiness. I am so incredibly glad that I was able to draw *Mustard Chocolate*.

My editor Kida-san from Sony Digital helped me with sincere, single-minded purpose. Kida-san would spend part of every Thursday with me, keeping me focused on my process. I'm not sure what would have happened to this manga without his help. I am forever grateful.

Thank you very much to the whole team at Sony Digital for putting up with me and tolerating my last-minute deliveries. I can't thank my editor Saitou-san at East Press enough for helping me turn my dream of seeing something I had created become a real, physical book into a reality. Further, I was delighted to be able to entrust its layout and binding to Shinobori-san, my designer.

Those of you who enjoyed *Mustard Chocolate* every week were of immense encouragement. I owe my last great debt of thanks to you. I'll keep on writing these humble stories.

Fuyukawa Tomoko, April 2012